

AUGUST 1991

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

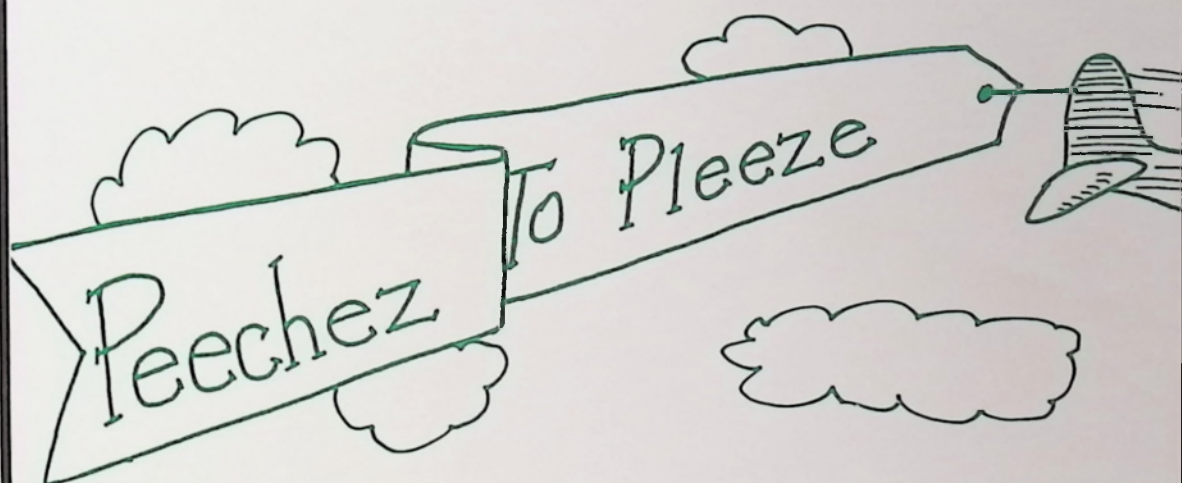
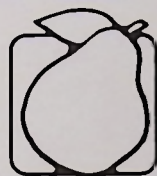
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Britt's Classical Festival.
See page 7.

AUGUST 1991

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Front Cover: *Spring At Last, 1983*, by Elizabeth Layton whose works will be on display at the Rogue Gallery in Medford.



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Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd., Ashland, OR
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For more than ten years we have conducted two on-air fundraising marathons each year but there's a third effort of comparable size of which you are probably unaware.

Business underwriting of our programs has for the past several years produced revenue which essentially equals one of our two regular "on air" marathons. Those little ten second snatches of announcements which precede and follow many of our programs will produce about \$120,000 in support for Jefferson Public Radio this fiscal year alone. Over the past year and a half that support has nearly doubled.

Program underwriting is a frequently misunderstood relationship. First, it isn't advertising as the term is generally used. FCC regulations which have been in place for nearly 70 years, require that we disclose to listeners whenever anyone provides support which make a particular broadcast feasible. Those

Underwriters want to be seen as a contributing part of their communities and want to help support worthwhile public ventures which have value for their fellow citizens.

regulations were originally designed to prevent listeners being misled by programs whose origin, if known, would help identify overtly propagandistic undertakings.

In our case, however, businesses provide grants to Jefferson Public Radio to help support the broadcast of given programs and we, conforming to FCC regulations, disclose that support to listeners on air. Naturally, businesses view this type of support as a *kind of advertising* somewhat akin to what happens if a car dealership gives something to a charity

The Marathon You Never Hear

auction to help support the work of a church. They want to be seen as a contributing part of their communities and want to help support worthwhile public ventures which have value for their fellow citizens. Not infrequently, our program underwriters are also listeners. They want to help support something which they value and to work with fellow listeners to preserve and strengthen it.

Jefferson Public Radio listeners are extremely responsive. We receive tremendous quantities of mail and great support for our programs. Frequently, our underwriters are also the recipients of substantial listener response. Our listeners like to patronize businesses which share their common interest in public radio. Sometimes we've even had underwriters who received so much business from their programming association with Jefferson Public Radio that they had to stop underwriting our programs because they weren't geared to handle the volume.

But that's the exception. Usually these relationships are extremely amiable, comfortable and mutually rewarding associations.

I know that you've probably read news stories about government officials who decry the growth of "commercialism" on public broadcasting. For the most part they are probably talking about public television which has tremendous latitude in structuring program underwriting announcements. For example, public television stations can and do use business slogans and corporate logos in their underwriting announcements. However, both of those practices are forbidden by the FCC for public radio. So public radio tends more to provide an "institutional" advertising quality for underwriters than anything else.

Beyond what FCC regulations permit us to do, we tend to see Jefferson Public Radio as somewhat more conservative than many other

public radio stations when it comes to the manner in which our announcements are handled. After all, we exist to serve our listeners' interests and needs. If we significantly change who we are to gain support, albeit needed support, and in the process become something less acceptable to our listeners, we've lost the game. So we've approached underwriting announcements attempting to maintain a keen sensitivity of listeners' perceptions.

Commercial broadcasting sometimes is the source of stories about advertisers "interfering" in programming decisions and on one or two occasions I've had letters from listeners who wondered if that potential existed here.

If we significantly change who we are to gain support, albeit needed support, and in the process become something less acceptable to our listeners, we've lost the game.

Never fear. Our underwriters are providing grants. They are not buying time or causing things to be broadcast, or not to be broadcast. They are *helping* us accomplish something that we would be doing anyway—they're lightening our load, and yours, because we share common purpose. No underwriter has dictated, or even been consulted, regarding the content of a program. Occasionally we've lost an underwriter because of that attitude, in one instance an underwriter who accounted for nearly 10% of our total underwriting income. But that was an exceptional situation. In fact it was the only instance in which we lost an underwriter over a content-related issue. And while we regretted the loss of revenue, we never for an instant had second thoughts about our policies for insulating underwriting and programming from one another.

We also don't "auction" air time. We have had potential underwriters approach us offer-

ing to pay full costs if we would schedule a program in which they had a particular interest. But if the program wasn't something we thought suitable for our schedule, it just hasn't happened.

On one or two occasions listeners have written and commented that our underwriting announcements seemed to be proliferating. Well, in a way that's true otherwise you wouldn't see the dramatic increase in underwriting revenue that we committed to undertaking as a means of moderating our reliance upon on-air marathons. While it's true that much of our growth in underwriting income results from finding underwriters for programs which previously had none, increasingly our underwriting income is resulting from finding new underwriters for programs on our newer stations. So, for example, *Car Talk* on our FM satellite stations, is underwritten by Ed's Associated Tire, Medford, on KSMF and by Second Street Foreign Car Service, Coos Bay, on KSBA. Generally, there are different underwriters from *All Things Considered* on our different stations even though the program is broadcast simultaneously on all of them. And of course, depending upon which of our stations you are listening to, *you* will only hear one set of announcements although there may actually be four or more simultaneously running on different legs of the Jefferson Public Radio network of stations. So much of the audible result of our underwriting growth may not be something you are actually hearing in your particular area.

In short, underwriting is increasingly important in our ability to bring you public radio programming in an era of declining governmental support. Our underwriter associations have been tremendously important and extremely positive in many ways. Frequently, underwriters become so much a part of our public radio family that they seek ways beyond program underwriting grants to help support Jefferson Public Radio by donating goods or services or helping us make connections with other potential funding sources.

Program underwriting is a growing phenomenon at Jefferson Public Radio because it reflects a partnership between ourselves, our listeners and sympathetic community-minded business. Like any successful partnership it's mutually productive.

And unlike on-air marathons, it doesn't intrude into regular programming.



Ronald Kramer
Director of Broadcasting

1991 ROGUE GALLERY SUMMER EXHIBIT



Wild Roses
Grown on the
Right of Way by
Elizabeth Layton,
1984, graphite col-
ored pencil.

THROUGH THE LOOKING GLASS

DRAWINGS BY ELIZABETH LAYTON

BY BARBARA RYBERG

The art of Elizabeth Layton exposes something like the topography of a woman's soul as it winds and curls on the page juxtaposing annoyances, joys, hopes, and sorrows. It maps feelings in the feminist way, with assertiveness, but leaving room for the inspirational, should the message deserve it.

Layton's biography indicates that critics were reluctant about her work, springing as it did from an octogenarian female readily admitting to having been depressed "for about thirty-five years." Even experts in "art therapy" were skeptical that the work could be anything more than just that, when they learned of the reasons she began drawing at the age of 68—the long therapy, the electro-shock.

It seems odd that Layton's style, obsessive though it may appear, should have been greeted with skepticism, given what is broadly known today about feminist impulses, what Lucy Lippard terms mythic patterns of imagery and layering, or Ellen Lanyon's dictum about issue confrontation as central to feminist work.

Gradually, the barriers of (perhaps) age, sex, and artistic style (contour drawing) gave way to allow deeper analysis of the information presented, only to have comparisons with Chagall, Munch, and van Gogh emerge! This is not to suggest that Layton is made uncomfortable in such company, but rather to ask why she was not put beside the great women, Kathe Kollwitz, Frida Kahlo, for two examples, who also confronted pain and despair in revealing new ways.

Perhaps viewers were put off by the thirty-nine cent paper and colored pencils Layton uses. Or, perhaps it was the fact that she uses her own body for subject to decode the reasons why she had all her life been led to believe that she was the only member of her high-minded Kansas family to "lack imagination," having grown up among journalists, poets, and photographers. Layton's art must be seen against this information in order to understand why she spent so much time being depressed. Imprisonment seems the best metaphor for her condition.

As her particular art unfolded, so did change occur in her personal sentiments, which allowed her to engage an audience in something more than sorrow. Elizabeth Layton shows, above all, a curious and refreshing wit in her work. To call it "humor" somehow degrades its depth because what comes through is more than a momentary chuckle: it's penetrating and analytical, as in *Garden of Eden*, where she asserts, "Now a woman would not listen to a snake, she'd run, wouldn't she. . ."; or her enlargement on the theme in *Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health*, 1978, to include a full panoply of pollution from smoke; and *Thanksgiving*, 1977, where she cleverly criticizes what that meal represents to many women by showing a box of "The Colonel" on the table, with a liberated turkey floating above.

Earlier work is remarkable for its communication of the process of pain, using only colored pencil, and the wavy lined figuration which has become her signature. The contour method allows the hand to outline the image, without looking at the paper, freeing the artist's eye to capture the subject in a right brain function.

Layton fills the page with images, pushing to the edge of the paper, but her work seems to the viewer unhurried, dreamy, with an almost child-like concentration, until one examines the images, reads the title, while the message sinks in.

And sink in it did as Elizabeth Layton began to gain national attention when her work was selected to be part of the *Kansas Collection*, a special project of the Kansas Arts Commission. This group of works appeared in the then new National Museum of Women in the Arts, Washington, D. C. in April, 1987. The show occupied the Museum's special gallery devoted to work originating in the states.

Shows in important New York galleries followed, as did recognition by the art world in general. In addition, she has been interviewed on NBC News and NPR. Articles about her have appeared in *PM Magazine*, *Life*, and *Saturday Review*. As evidence of this growing esteem, Elizabeth Layton, now well into her eighties, is slated for a show in 1992 at the Smithsonian.

Barbara Ryberg is a frequent contributor to the Guide to the Arts.



Thanksgiving by
Elizabeth Layton.,
graphite colored
pencil.

— 1991 Rogue Gallery Summer Exhibit —

THROUGH THE LOOKING GLASS DRAWINGS BY ELIZABETH LAYTON

July 20–August 21, 1991

Opening Reception: Saturday, July 20 · 4–6pm

Gallery Talk by Elaine Fielder, LCSW
Saturday, July 20 · 4pm

Art Therapy Workshop: *Painting from Within* by Elaine Fielder
Saturday, August 10 · 10–5pm

\$40 Members / \$45 Non-members

Something New at Britt's Oldest Festival

By Stacey Stover



The first three weeks in August each year, classical music fills the air in Jacksonville as Britt Festivals comes back to its roots. Britt began in 1963 as a two-week classical festival and remained strictly classical until 1978 when the modern pavilion was constructed. This year some special events are planned for the now three-week classical festival.



PHOTO BY CHRISTIAN STEINER

Cavani String Quartet

On Tuesday evening, July 30, the Cavani String Quartet performs on the Britt stage and informally kicks off the classical season. Internationally recognized as one of today's superlative chamber music groups, the quartet was founded in 1984 by four young women when they were students at Ohio State University. Since then, they have performed throughout the United States and in Europe, Canada and Central America. In 1989 the Cavani String Quartet won the prestigious Naumburg Chamber Music Award and last

year presented a highly successful New York recital under the auspices of the Naumburg Foundation. In fact, it was the playing of the Cavani String Quartet that enticed composer Donald Erb to write a string quartet, something he hadn't done for more than thirty years. And it was this piece that was featured in the Quartet's New York recital at the Alice Tully Hall.

Today the Cavani String Quartet, named after the 19th-century Italian violin maker Vincenzo Cavani, serve as Quartet-in-Residence at the Cleveland Institute of Music. Building upon its Cleveland residency, the Quartet also performs numerous activities throughout the city, advocating music in education with such programs as amateur chamber music coaching for adults and a quartet apprenticeship program. It is this interest in education that brings them to Britt Festivals. While in the Rogue Valley, the Quartet will not only perform on stage, but also serve as faculty for the Britt Chamber Strings Workshop, July 28-Aug. 2. During this time the Quartet will coach students of chamber music who have been accepted for participation in the workshop.

The Cavani String Quartet brings special insight to this workshop because they perform together year round. Small ensemble playing has special requirements: communication, shared leadership, sensitivity to other musicians in the group and the ability to be inspired without a conductor. The Cavani String Quartet has certainly mastered these requirements; the *New York Newsday* says, "They are an unusually well-balanced and well-blended ensemble. No individual dominated the playing ... by tone, aggressiveness or manner, nor did anyone hold back the rest technically." Workshop students are fortunate to have the opportunity to study under a quartet as talented as the Cavani String Quartet and those attending its recital will come away feeling fortunate as well.

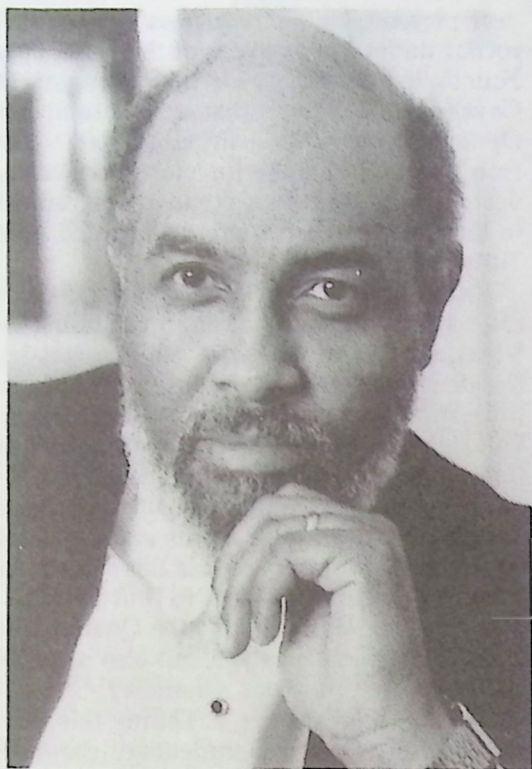
campus of the Berkshire School in Sheffield, Massachusetts, for a week of music-making. Great choral works are intensively prepared and performed under the direction of leading conductors. Rehearsals are held in the morning and evening. Classes on a variety of musical subjects are available after morning rehearsal and most afternoons are free for tennis, swimming, hiking, bicycling, canoeing, golf, touring the area or just relaxing. For the festive Saturday evening concert on the Berkshire campus, the Berkshire Chorus is joined by the Springfield Symphony Orchestra and soloists.

For the first time, in 1990, the Choral Institute presented a week in Canterbury, England. The chorus performed with the Royal Philharmonic Orchestra and noted British soloists at The King's School in the Close of Canterbury Cathedral. About half of the chorus was American citizens and half British.

This year, the Rogue Valley is honored to have been selected as the site of the Chorale's first west coast endeavor. Founder John Stookey learned of Southern Oregon's beauty, Ashland's culture and college facilities and Britt Festivals' unique performance site through Maestro James DePreist, Music Director and Conductor of the Britt Festival Orchestra.

The chorus, made up of amateur singers from all over the country, do not go through a screening process although the Berkshire Institute requires that participants have recent choral experience and be between eighteen and seventy years of age. Applicants are accepted on a first come, first serve basis. While it might seem that anyone could show up and sing, consider that participants must take time from their work, and pay their transportation to and from the Institute as well as the cost of a week of room and board. As a result, only serious songsters apply and the quality of the Berkshire Chorus performance is consistently very high.

Chorus members performing at Britt will gather from all over the United States and begin rehearsal at Southern Oregon State College on Monday, August 12. On Saturday evening, the 17th, Maestro DePreist will conduct the Berkshire chorus and the Britt Orchestra in a performance of Orff's dramatic *Carmina Burana*. Soloists are Bonnie Hensley, a soprano from Beaverton; Bruce Browne, head of the Voice Department & Director of Choral Activities at Portland State University; and Michael Delos, a bass-baritone from Portland. The Berkshire Choral Institute performance is sure to be a highlight of Britt's 1991 Classical Festival.



James DePreist

The Berkshire Choral Institute is making a west-coast debut at Britt on Saturday evening, August 17. The Institute is the brainchild of John Stookey, a New York City-based businessman whose hobby is choral singing. Mr. Stookey's dream was to provide a summer haven for amateur choral singers where they might indulge their enthusiasm for singing and at the same time enjoy a summer vacation in the Berkshire Hills of Massachusetts. With the Institute now celebrating its 10th anniversary it would appear that Mr. Stookey's dream has become a reality.

Each week for the six-week Berkshire season, some 200 singers come from all over the United States, as well as other countries, to the

Branford Marsalis:

No Longer Just Wynton's Older Brother



Branford Marsalis

The time has long since passed when jazz saxophonist Branford Marsalis was known merely as Wynton's older brother. In recent years, he has picked up considerable fame in pop music for his tours and albums with Sting and has earned full credibility as a first-rate musician leading his own jazz groups. In fact, although Wynton surpasses him in technical mastery and rhythmic and harmonic inventiveness, Branford is generally regarded as the more swinging of the two. If you want to confirm this for yourself, this is the summer to do it as both Branford and Wynton appear at Britt. Master trumpeter Wynton performs Friday, July 26. Then, on Sunday evening, September 1, Branford and his band bring Britt's 1991 season to a close.

The ubiquitous Branford operates in so many fields—as a jazz tenor saxophonist and composer, as a pop sax man, contributing to movie sound tracks, even acting in movies—you never know where he'll turn up. In a recent interview with the *Los Angeles Times*, Branford says that despite his forays into pop and film, his life "has always been about the music, it was never not about the music." He acknowledges that without jazz, there would not have been the tours with Sting, the television talk show appearances, the movies and so on. Branford admits that he never applied himself when he was younger and only

became a diligent musician after he heard his brother, Wynton, playing with Art Blakey's band in 1979. Then it took him years of work to improve his "bad technique." He still works on it an hour a day.

That effort is paying off. His latest two albums have placed as high as No. 1 on the Billboard Jazz charts. The records, both on CBS, are *Crazy People Music* with his quartet and the soundtrack for Spike Lee's film *Mo' Better Blues*. These are two distinctly different albums and they have sold at different rates. "The music for *Mo' Better* is obviously not all jazz even though people say it is," notes Branford. It has sold five times as well as *Crazy People Music* which is hard-core jazz. However, Branford says that album sales and money do not turn his head; "I don't need a million dollars to be happy. I just want to play music and be with my family and have enough [money] to pay for my house and car."

Before Branford steps on the stage, the unique duo of David Friesen and Uwe Kropinski will open the show. Jazz bassist David Friesen of Portland teamed up with Uwe Kropinski, a guitarist who defected from East Berlin,



David Friesen & Uwe Kropinski

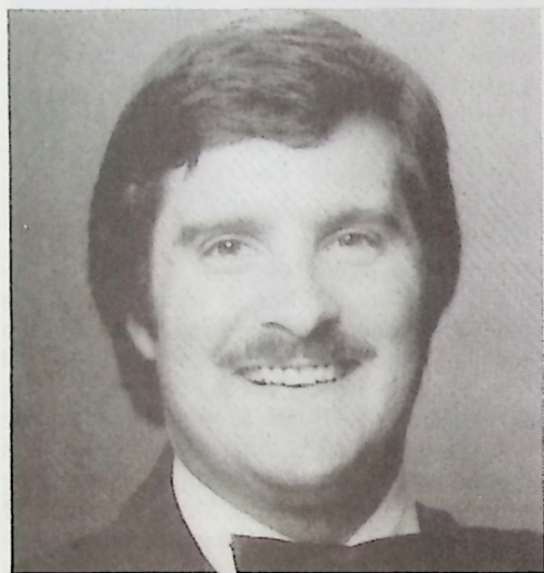
several years ago. Their show is not only exciting to hear but thrilling to watch. Both artists play instruments created for them. Friesen often plays solo on his curious Oregon bass. It handles like a normal bass but has a much wider variety of sound. Kropinski's guitars are equipped with additional high-register frets that he uses to create dazzling octave-jumping runs and he plays *very* fast. Most remarkable of all is Kropinski's use of the guitar as a percussion medium. Instead of merely tapping on the wood, he creates complex rhythms, often with both hands, that emulate tabla, trap, conga and other drum sounds. "I practice them separately," explains Kropinski. "It gives me another voice musically, and in duo with David, it fills in nicely for any percussive deficiencies."

The duo was warmly received throughout Europe where Kropinski has a large following and now is touring in the United States where Friesen is well known. The Innsbruck (Austria) newspaper said of their performance, "This was a great concert that should not be missed next time, but marked down in a small notebook as a World Class Event!"

For tickets or information on Britt's 1991 season, contact Britt Festivals at (503) 773-6077, 1-800-88-BRITT (882-7488), or visit the box office at 614 Medford Center, behind Sears.

Rogue Opera's *Elixir of Love*

By Mamie Von Wyrzten



Laurance Fee

Rogue Opera is proud to present Donizetti's great comic opera, *Elixir of Love* (*L'Elisir d'Amore*). The score of this delightful opera abounds in charming motifs and graceful melodies. The tenor part of this opera has been the favorite of the great tenors of the past and present, including Caruso, Schipa, Gigli, di Stefano, Gedda and most recently Pavarotti.

Being a comic opera, the two act opera ends happily. Adina, sung by the Rogue Valley's own Susan Olson, is beloved by the



Susan Olson

naive, simple and poor peasant lad, Nemorino, sung by Laurance Fee. She taunts and teases him, pretending indifference but being actually piqued by his lack of courage. Sergeant Belcore, sung by Nicholas Tennant, arrives in the village to induce the village lads to enlist in the army at the same time as a quack, Dr. Dulcamara, sung by Kurt-Alexander Zeller, arrives with his bottles of "Elixir of Love," which is actually cheap Bordeaux wine. Nemorino, in despair at not winning Adina's affections, buys a bottle of the elixir, becomes tipsy, falls into extravagant mirth, sings, dances, and pays no more attention to Adina, who has been flirting with the handsome Sergeant Belcore. In fact, she has become engaged to the Sergeant to vex Nemorino.

In act two, the villagers are assembled to celebrate Adina's marriage to the Sergeant. She, however, keeps putting off signing the



Livia Genise-Andersen

marriage contract. In turn, Nemorino enlists in the army and so receives the money necessary to buy a second bottle of the elixir. He finds himself greatly admired by the village girls, thinking that their attentions are due to the efficacy of the love potion. He doesn't know that his rich uncle has died and left him a fortune, but the villagers do! Of course, by this time, Nemorino has had the extreme pleasure of treating Adina with the indifference that she had formerly shown him. Adina now realizes that she really loves Nemorino and buys back the enlistment papers from Sergeant Belcore. She gets Nemorino back, the Sergeant departs with his recruits, and Dr. Dulcamara leaves after selling the villagers his entire stock of the elixir at a price that has made him a rich man. In the first act, the duet between Nemorino and Dr. Dulcamara is a masterpiece of animation. The second act opens with a bright chorus of villagers rejoicing at the approaching marriage. Dulcamara sings a charming barcarolle and the highlight of the whole opera is the very familiar aria, "Una furtiva lagrima." Also well known is the melodious passage in which Adina makes her peace with Nemorino.

Donizetti composed this opera in the early part of the 19th century. He is universally known for his great tragic bel canto opera



Kurt-Alexander Zeller

Lucia di Lammermoor. He was a contemporary of the great Italian composers Bellini, who wrote *Norma* and Rossini, the composer of *The Barber or Seville*. It was because of Caruso's admirable rendition of the beautiful romance *Una furtiva lagrima* that the opera was revived at the Metropolitan Opera House in 1904. It is now one of the most popular operas performed throughout the world.

Although the opera is in concert form (in English), the performers will be in costume and the participants will enliven the proceedings with special bits of stage business as arranged and directed by Livia Genise-Andersen. Lynn Sjolund will be conducting.

Elixir of Love will be performed at the Lynn Sjolund Auditorium at North Medford High School, Saturday, September 14, at 8:30pm and Sunday September 15, at 3:00pm. Tickets are \$12 general admission and \$15 reserved admission and are available at the Rogue Opera office in the Music Hall at Southern Oregon State College, and the Adventure Center in Ashland. Please call 552-6401 for ticket information.

Mamie Von Wyrzten is a native of New York City who retired to Medford 10 years ago. She began attending opera performances at the Metropolitan Opera in New York City at a very young age. She has heard opera performances at many of the great opera houses throughout the world and has therefore heard many of the great opera singers of the 20th century. With the exception of Caruso she has heard all the great tenors mentioned in this article singing the role of Nemorino. Mamie and her husband Ernest are members of the Rogue Valley Opera board.

MIRACLE AT GRACELAND

The Genesis of a New Musical

By James Giancarlo

Have you ever wondered how a musical gets born? Is there a moment when a lightbulb pops on over someone's head? What happens between that moment and the moment when you and I sit in a theater, enthralled by "West Side Story" or "Les Miz"?

I certainly can't speak for everyone. I suspect that musicals come into being in about as many ways as there are musicals. For me, the process all began almost a year and a half ago as I was having a cocktail with some friends. One of them mentioned something about a velvet Elvis painting. That was my "lightbulb moment." I became very excited, yelling "Velvet Elvis! Velvet Elvis! What a great title for a musical! I'm going to write a show called Velvet Elvis!" My friends smiled patronizingly: "Great." But I knew it was going to happen. I didn't have any idea what this show was going to be about, mind you. I just knew it was going to happen.

Here's where Fate steps in. Or Synchronicity. Or Serendipity. Call it what you will, within a few days I had a visit from a director acquaintance from Eugene. She was passing through town and stopped by to give me a script she had recently directed. The name of the show was *Miracle At Graceland*!

I immediately sat down to read the script and found it fresh and funny and human. It centered around Jolene Jenkins, a Memphis waitress who wants more out of life, only she doesn't know what. She wants to be "special" but doesn't seem to have any particular talent. She and her sweet-but-unambitious husband, Earl, can't even seem to have a baby. Jolene adores Elvis and goes to pray at the perpetual flame in Graceland where a miracle occurs. They name the miracle Presley Ann since Jolene is convinced it was fathered by the spirit of Elvis.

The rest of the show covers a fifteen-year period as Presley Ann grows up to become a skateboard queen. Other characters are Jolene's wise and sassy Mama and Ruby Rayburn, the Welcome Wagon lady who fashions herself after Dolly Parton. I liked the fact that the characters were fun but had dimension. I also liked the comic, somewhat surreal style of the play and the fact that it spoke to the very universal desire to "be somebody."

As far as I was concerned, it had "musical" written all over it.

I read through it a second time, this time plotting in songs where they would go, what they would be about, where a scene or speech might be replaced by a song. It fell into place very naturally and reaffirmed my feeling that there was a musical waiting to grow out of this play.

The next step was to call Dorothy Velasco, the author of *Miracle At Graceland*. After all, she might hate the idea of messing about with her play. Fortunately, she loved the idea so I wrote up my thoughts and suggestions

for her approval. After several exchanges, we decided that we both felt comfortable about pursuing this further.

The most crucial ingredient in a musical is, of course, music. Since that was far from our realm of expertise, I called upon my friend Malcolm Lowe, who was finishing his Masters degree in composing for musical theatre at San Diego State University. We had performed together in the Oregon Shakespeare Festival green shows and he had also appeared in *Pump Boys & Dinettes* at the Cabaret. We had been talking for several years about working together on a musical project and this seemed like a great opportunity. I sent him Dorothy's play and my ideas for songs and he sent back an enthusiastic response along with some great ideas of his own.

So it goes in the collaborative medium of theatre. One idea sparks another until you sometimes can't remember where the original thought came from. People often wonder which comes first, the words or the music. In this case, Dorothy's story was the first thing written and the source for everything else. As for the songs, most began as lyrics with music written later. But as the process went on, musical ideas often generated lyrics as well. Dorothy's area is the play, Malcolm composed all of the music and I wrote most of the lyrics, although we've all contributed to each other's areas.

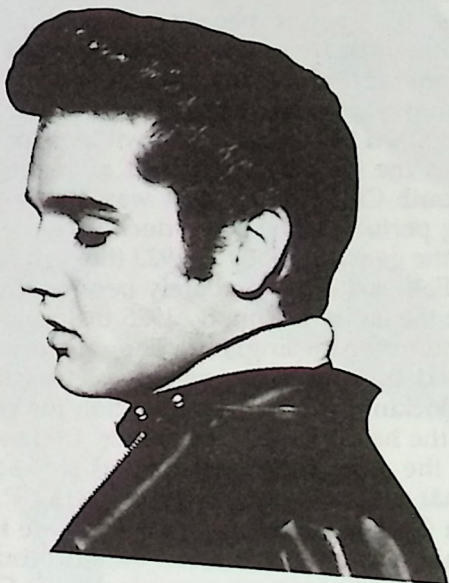
Aside from one weekend late in the process, most of our work was done long distance: Dorothy in Eugene, Malcolm in San Diego and me in Ashland. We kept the post office and phone companies busy as we passed ideas back and forth over a year's time. Though there were days when we just wished we could be in the same room with each other, it was fun to send out an envelope of lyrics and, a few weeks later, get back a cassette of songs. What a thrill for all of us to have our work enriched by the talents of the others.

You're probably wondering what happened to the title "Velvet Elvis." Somebody got to it first. Several months into our work on the show, we read in *American Theatre* magazine that Joanne Woodward was directing a play called ... you guessed it, *Velvet Elvis*. We decided that we like "Miracle At Graceland" better anyway, since the show isn't about Elvis but about people who idolize Elvis.

As I write this, all of the major work has been done, though we constantly revise, update, improve. Very soon we will pass into the next phase of creation when we add the designers and actors onto our collaborative team. Their work will bring our words and notes to life and transform it further. The final (and very important) element will be the audience. Often theatre-goers don't realize how much they complete the process. They will tell us what this process has created. Only then will we know what we have.

Miracle At Graceland plays at Oregon Cabaret Theatre from August 28 to September 14. Tickets are going fast and can be ordered by calling (503) 488 2902 between 1:00 and 8:00 every day except Tuesdays.

James Giancarlo is managing artistic director of Oregon Cabaret Theatre where he also directs and choreographs many of the productions including *Miracle At Graceland*. He also is an instructor at Southern Oregon State College in the Theatre Arts Department where he teaches Jazz, Musical Theatre Dance and Movement For The Actor.



The Boyfriend

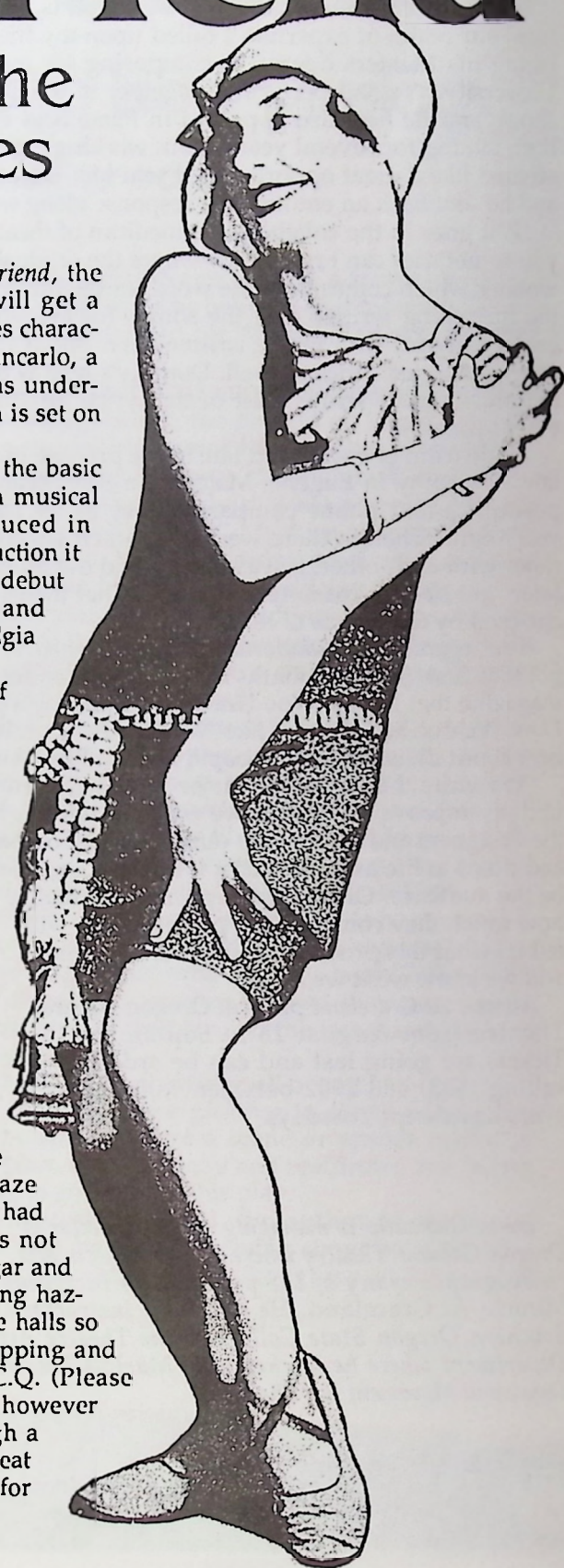
A Valentine to the Roaring Twenties

By Barbara Norby

When Rogue Music Theatre opens *The Boyfriend*, the second show in its 1991 season, audiences will get a chance to see a diversity of energetic dance styles characteristic of the 1920's. Ashland-based James Giancarlo, a prolific choreographer, dancer, and director has undertaken the job of choreographing the show which is set on the French Riviera in 1926.

The Boyfriend is a tongue-in-cheek parody of the basic boy-meets-girl theme so popular in the English musical comedies of the 20s. It was originally produced in London in 1954, and in the first New York production it starred Julie Andrews who melted hearts in her debut American performance. Through its stylized and high-spirited music the show captures the nostalgia of the Jazz Age.

If anything epitomized the temperament of the period, it was its exuberant style of song and dance. Two primary factors responsible for this phenomenon were the spread of recorded music (through the popularity of the gramophone and emergence of radio broadcasting) and the end of World War I. The allied victory ushered in an optimistic new world and with it the exultant feeling that "life was just a bowl of cherries." For young people jazz became synonymous with freedom, good times and an abandonment of many of their parents' social attitudes and taboos. The dance that most symbolized the freedom and wildness of the 20s was the Charleston, named after the town in South Carolina where it was discovered being performed by black dockworkers. It first hit the general public in 1923 through the Ziegfield Follies and immediately became a craze that swept the entire nation. By 1925 the frenzy had crossed the ocean to England. The dance was not without its detractors. Many regarded it as vulgar and its frantic kicking gained it a reputation for being hazardous to the heart, knees, and ankles. In dance halls so great was the danger from its furious side-stepping and kicking that notices were posted reading P.C.Q. (Please Charleston Quietly). Attempts to discourage it however were in vain, and the Charleston lasted through a decade marked by pleasure, emancipation, a Great Gatsby kind of self-indulgence, and no thought for the future.



In Rogue Music Theatre's *Boyfriend* choreographer Giancarlo will stage his Charlestons "sur la plage" (on the beach), at Madame Dubonnet's fashionable finishing school, and on the terrace of the Cafe Pataplon. The show will also feature a more sedate waltz, and some soft shoe.

The tango, also popular in the 20s, will be highlighted in a scene at a Carnival Ball. This dance, made famous by Valentino, was originated by slaves in Cuba, then brought to Argentina in the late 19th Century by migrating blacks. It was an erotic, by no means respectable dance, but in spite of that, Tango music was played in nightclubs in Buenos Aires and there picked up by adventurous Europeans. Through a French dancer and entrepreneur, Camille de Rhynal, the dance was refined, rid of its "objectionable features" and made fit for a sophisticated crowd. Late afternoon "tango teas" became the rage in Paris and London. Since husbands were apt to be in the office at that time of day, the necessity arose for a "gigolo," a thoroughly professional dancer, whose occupation nonetheless suffered a poor image.

Giancarlo, whose first love is Latin dance, couldn't resist the temptation to perform the *Boyfriend's* tango number himself, with his partner Susan Potticary. They will be featured in the play as the sultry couple Pepe and Lolita. Though he started dancing relatively late in life (age 25) Giancarlo has studied a range of styles, beginning with a form called Bharatha Natyam which he learned while at the University of Mysore in India. Later in San Francisco, he took classes in modern, jazz, and tap. His greatest passion however is Flamenco. Giancarlo got to exhibit a bit of that style when he choreographed for the dashing EL Gallo in Lyric Theatre's *Fantasticks*. Some of his other work includes Britt Festival's *Grease* and Oregon Cabaret Theatre's *Dames at Sea*, *A Day in Hollywood*, *A Night in the Ukraine*, *The Quilters*, and *Texas Chainsaw Manicurist*. Though busy as a director and General Manager at the Cabaret, Giancarlo jumped at the chance to choreograph *The Boyfriend*. The show's a favorite of his since it was the first he'd ever choreographed, back in 1980 at Seattle's Highline College. Now, with eleven years of experience behind him, Giancarlo has the opportunity to do it again.

Rogue Music Theatre's *The Boyfriend* opens at Rogue Community College's outdoor amphitheater July 26. It runs July 27, 28, August 2, 3, 4, 9 and 10. Show time is 8:15, gates open at 6 p.m. Tickets are \$9.50 for adults, \$5.00 for children 12 and under. They may be purchased in Grants Pass at Griffiths, Golden Rule, Shoe Biz, and the RCC Bookstore, in Medford at Larsons or the Britt box office, and in Ashland at Paddington Station, or at the door. Discounts are available for groups of 20 or more. For more information call Rogue Music Theatre 479-2559.

For the past nine years, Barbara Norby has performed as a dancer and actress with Rogue Music Theatre and other local companies.

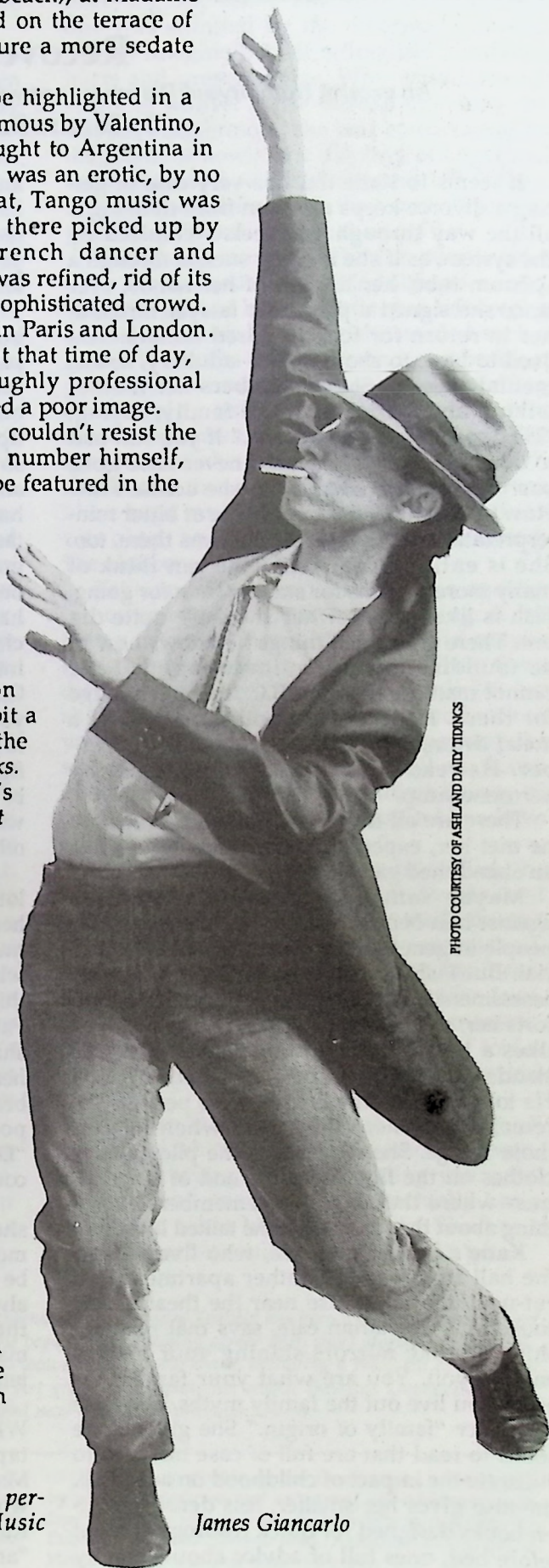


PHOTO COURTESY OF ASHLAND DAILY TIDINGS

James Giancarlo

Recovery

An excerpt from *Beyond Deserving*, a novel to be published September 1991

By Sandra Scofield

It seems to Katie that the very ease of getting a divorce keeps a person from thinking it all the way through. She feels victimized by the system, as if she is being sucked through a vacuum tube, her life out of her hands, ever since she signed a paper her lawyer thrust at her in return for four hundred dollars. You used to have to show cause—adultery, abuse, mental cruelty. She remembers her mother talking about friends of the family, saying, "He certainly gave her cause." If you still had to do it that way, she would never have gone past the idea. Of what could she accuse Fish? How could she build an ugly file of bitter reinterpretations of their past? She was there, too. She is entirely complicit. She can think of many more reasons for staying than for going. Fish is like a part of her she can't quite dig out. There are all the things he knows how to do (building, repairing, inventing) that she cannot manage. Once, in B.C., he built a lodge for them. He made a wood stove out of a metal drum, and built a bed from scrap lumber. He read *The Sotweed Factor* to her by kerosene lamp.

There are all the places he had been before he met her, experiences he brings to her like an abandoned garden of perennials.

Maybe somebody could make a case against him because he has so little regard for people in general. They could say he is antisocial. But Fish's attitude confirms Katie's own assessment of most of the world, and this comforts her; she is not alone. She knows Fish dislikes a lot of people, but he loves her. She stands out from all the others, he told her once. He told her her little breasts were perfect. She remembers where they were when he said those things. She remembers the pile of dirty clothes on the floor near the end of the mattress where they lay. She remembers everything about the times when he talked like that.

Katie's friend Maureen, who lives across the hall from her in another apartment in a cut-up Victorian house near the theatre, and cooks in a vegetarian cafe, says that relationships are like mirrors shining your history back at you. You are what your family has been. You live out the family myths. She talks about her "family of origin." She gives Katie books to read that are full of case histories to illustrate the impact of childhood on adult life. She also gives her smaller, less densely written books designed for quick readings at night before bed, ones full of advice about serenity

and self-esteem and intimacy. This second kind of book has a lot of white space, checklists, and bold headings. It makes it easy for you, repeating every part a lot of times, in a kind of literary mantra.

Katie isn't much of a reader, but she has burrowed her way through a good many pages of Maureen's books. What she understands from them is this: Your parents acted out a design of living that was probably made up of their reactions to their own parents, and so on. In this manner you learned how men and women get along. Then, too, each parent had a trip to play on you, and all of that taught you how to act with people when you grew up. Your mind got stamped, like visas on a passport to unhappy states. On the one hand, no matter what you thought of your childhood, you looked for ways to bring it into your adult life. You opened presents on Christmas Eve, if that's how it was done in your family, and if this conflicted with your lover's ideas about Christmas, you had to fight it out. You looked for lovers who could be what you had not been, strong where you were weak, yin for your yang, or was it the other way around?

The notion intrigues Katie. She has spent a lot of time trying to think what it means for her. She grew up in a house where no one had much to say, except for her mother telling her what to do. Her father, when he spoke, said things he might have said to anyone's child. Pass the potatoes. Here's the funnies. Pull the shade down. He didn't notice when she cut her hair and outgrew her dresses. When she broke her arm he didn't notice until it was pointed out to him, and then he only said, "Did it hurt?" and turned away before she could say what a surprise it had been.

What Katie has figured out, amateur that she is, is that her father was remote to her mother. He was an inaccessible man. It may be true that Katie has married a man who isn't always there, but she has never tried to make the kinds of accommodations her mother made for her father. She has not tried to pretend she and Fish are an ordinary couple.

Katie lounges in Maureen's apartment. While they play old Donahue programs on tape, they tell one another their stories. Maureen's are the richer tales. She says she has worked on the details. She is disappointed that Katie has so many blank walls, but Katie's "amnesia" is exciting, too, because, she says,

when Katie probes a little deeper, and the walls come tumbling down, oh boy, watch out, Katie will break out, feel the pain, break free.

All of this supposition is based on Maureen's premise that talk heals. Maureen says at first it doesn't even matter if anybody tells you anything in return, if they'll only listen. Later, you need a sponsor, and later than that, a therapist, or a spiritual mentor.

Maureen used to be in Alcoholics Anonymous. She still goes to Al-Anon, because she keeps falling in love with guys who stay high, and because she worries too much. She also goes to a group for children of dysfunctional families. Her mother was a drunk, and Maureen has learned all the ways that affected her, and affects her still. She has a sponsor in each of her groups, and is a sponsor to several other people, but she can't afford a therapist. She says that means it isn't time yet. Once or twice a year she goes to a workshop to help her growth. Her last one was about personal mythology; she learned new insights into her tremendous sense of being doomed. The workshop before that was a Celtic ritual. Everything feeds your transformation, she says. Her favorite Step is number twelve, a spiritual enlightenment. She says she is going to read Hildegard of Bingen.

Maureen tends to use a lot of catchy phrases and words from the books she reads, and Katie thinks maybe Maureen takes a little too much for granted about what Katie is able to absorb. Maureen says, "Anybody as strained in her relationship with her mother as you are has something she hasn't worked out. Including a lot of anger, I bet." She hastens to add that you cannot change the past. You have to change yourself. Katie protests that her mother isn't especially important to her anymore, that her mother has no power over her. She knows how weak that sounds when you consider that her mother is raising Katie's daughter. This is a shocking thought: that Rhea is being shaped by a woman with whom Katie cannot bear to spend five minutes.

Still, when Katie thinks about all this, she finds it intriguing to attempt to create a structure for her past. The past seems to be a giant homework assignment, almost as bad as trigonometry.

Katie went to a meeting with Maureen once, a group about having horrible parents. She was stunned by the emotionalism. She cannot imagine herself telling old childhood hurts and present pains. Why would anyone want to know? How would she find the words? Furthermore, she was embarrassed by the storm of howls, the displays of anger and resentment and self-pity. She was left shaken. When someone finished, they said, "We hear you," and "Thank you for sharing."

The group seemed to be for people who have not worked out their adulthood and so need the past to blame. Katie was left feeling defensive; she didn't think she needed such a group. While she told Maureen how she felt, a grossly fat woman on Donahue was telling about being asked to leave a restaurant because she was offending other diners. She quivered as she talked; her arms and jowls shook, and then she sobbed, moving all over, like a huge caught tuna. Donahue asked if she was okay, he asked her how she was doing. She blubbered, "I'm hungry."

Katie and Maureen looked at one another in horror and then burst out laughing. It felt better between them. Maureen said maybe Katie should come to Al-Anon. "They don't dwell on the hurts." Katie could only lift her shoulders slightly. Maureen insisted, "First you start to talk. Then you start working the steps. Then you start to heal. You'll see, Katie. The things that trouble you don't belong to you like a treasure. Other people have been where you are, and moved on."

Maybe that was what Katie didn't like, the way Maureen and her groups threatened Katie's sense of uniqueness. She really doesn't see how strangers could ever understand. And she doesn't feel sick, she feels confused. The impulse for the divorce has become faint, and old, and wavering. There was a moment, clearly, when it seemed the right thing to do. She can no longer put her finger on that moment.

Maureen says that Katie has her feelings all locked up, which, Katie understands, is another way of saying, "You're kidding yourself." Katie doesn't answer, but she actually has a good idea what Maureen means. She has a good idea what could happen if she let go.

Ashland novelist Sandra Scofield has been a writer for most of her life. She began her publishing career with short stories in Redbook, and has won several awards since, including a National Endowment for the Art grant to complete her novel, Beyond Deserving, to be published next month by Permanent Press.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Speaking of Words

by Wen Smith

Zapping the System

Sometimes I wonder about our system of abbreviations. Why use all those periods after Mr., Mrs., Dr., etc., Fla., and p. (for page)? Why not just Mr, Mrs, Dr, etc, Fla, and p? Leaving the periods out could make space for more words and ideas.

Truth is, those periods have been doing a slow fade for some years now. First to go were the periods with initials like UN, CIA, JFK, SOSC, and such. Then it was the periods from display signs and business names. You don't see periods on EFHutton buildings or your bill from JCPenney.

The US Postal Service did us a favor when it adopted the two-letter abbreviations for names of *states* without periods. We gain some zip by using ND for North Dakota and MA for *Massachusetts* no periods. Oddly the postal service pulled a wrong-way flip when it put out a 20-cent stamp honoring "Harry S. Truman." It should be "Harry S Truman," because Harry really had no middle name, and an initial that doesn't stand for anything is properly periodless. And if we want to use DC and USA, OK but who needs periods?

George Bernard Shaw launched a campaign against periods nearly a century ago. Look into his plays and published books today and you'll see no periods after *abbreviations* unless one happens to fall at the end of a sentence.

Shaw also saw the folly of the apostrophe. Why write don't when you can write dont? He did concede to a thin space where letters were omitted, perhaps to help readers who might mistake we'll for well or we'd for wed or he'll for hell.

Even the English possessive may lose its apostrophe. The Veterans Administration and the Lions Club dropped the squiggles long ago. If we're lucky, more will follow.

I'll admit the apostrophe is sometimes helpful. Maybe you'd stumble if I wrote, "Tammy Faye Bakkers image would improve if shed shed her mascara." But in a tricky case like that I'd write "she would shed" instead. And it would probably be better to spell the words out in something like "Who are you?"

Reform, I think, should begin with a vow to abbreviate less. What's gained by writing Mon.

for Monday, Apr. for April, or etc. for etcetera? Why p. instead of page? Why no. instead of number? And for most purposes other than the postal zip I'd like to see names of states spelled out. In these days of word processors, computer typesetters, and copiers, the time and effort saved by abbreviations isn't much.

Our system isn't reasonable anyway. Tues. and Sept. and Corp. and Inc. are real abbreviations, but Mr. and Dr. are contractions, and logic calls for M'r and D'r, consistent with I'd and you're. Actually, both the periods and the apostrophes are useless.

Someday both the period of abbreviations and the apostrophe of contractions will end in the dustbin. But reform in print is always slow. That's probably why Shaw, who had to fight for every omission of period or apostrophe, had no luck getting the rest of the literary world to follow his lead. Editors and printers are a conservative lot when it comes to style. Once a form has been adopted, none of them wants to take the first step to change it. They are like lawyers.

Besides, the pros know how hard it is to make a change. If a writer leaves out a period or an apostrophe, the editor puts it in. If the editor leaves (or takes) it out, the typesetter puts it in. If the typesetter leaves it out, the proofreader puts it in. At the start of this paragraph, I wrote pros. If it has turned out as pro's, you'll know that some editor, typesetter, or proofreader was suffering from knee-jerk.

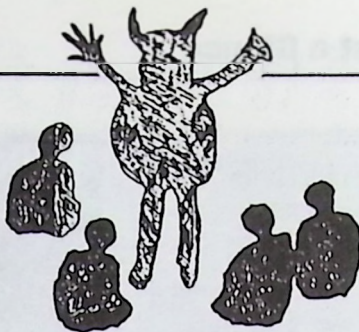
Shaw was ahead of his time, virtually alone in omitting periods and apostrophes. He also tried, without success, to simplify English spelling. Thinking the future might one day catch up with him, he left a big bundle of pounds to support spelling reform, all to no avail as yet. The money is earning interest, but the reform isn't.

Spelling hangs tight, but there is hope for an end to the abbreviating period. Clearly the world has had enough of that tyrannical little dot. Since the postal service zapped the periods from all fifty states, most of us have been zapping along, and when EFHutton does it—well, he may draw more interest than GBS ever did.

Miraculous things are happening these days, and this final decade of our century many see not only the end of Marxism but also, possibly, the demise of useless marks.

Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday afternoon.

Specials at a Glance



And storyteller Thomas Doty returns to Jefferson Public Radio with *Siskiyou Pass*, a series of short prose poems which take you on a journey through Oregon and Northern California. *Siskiyou Pass* can be heard Monday through Saturday at 9:35am on *Ante Meridian*, on all stations and Monday through Saturday at 9:00pm on KSOR.

We'll repeat the public radio debuts of two R&B giants this month on *BluesStage*: Etta James can be heard August 24th, and Bo Diddley on August 31st. *BluesStage* is heard Saturdays at 9:00 pm on KSOR.

The Ashland City Band concludes this year's season with two concerts this month. The ACB is heard Thursdays at 7:30 pm on all FM stations.

Verdi's rarely performed opera *Le Trouvere* will be featured in a production by the Tulsa Opera on the *NPR World of Opera*, Saturday August 24th at 10:30 am on KSOR.

Volunteer Profile



V.J. Gibson is a vital member of Jefferson Public Radio's volunteer news staff as host of *The Jefferson Daily*, and this summer assumes the important duties of Traffic Assistant. And many JPR listeners know V.J.'s voice from her frequent stints on *Jazz Sunday*.

She's been a SOSC student for eighteen months. Prior to coming to Ashland, V.J. lived in Portland, where she worked in commercial equipment finance.

V.J. received first place award this past year from the Oregon Associated Press for Best Feature Story for a story she produced about a new ivory identification technique developed by the U.S. Fish and Wildlife Service's Forensics Lab in Ashland. But her accomplishments extend beyond the radio: V.J. is also a SOSC Churchill Scholar.

We will lose V.J.'s services this fall (at least temporarily) as she leaves for a year of study in France. V.J. says when she grows up, she wants to skipper a sailboat and write trashy novels. Failing that, she would like to produce documentary films.

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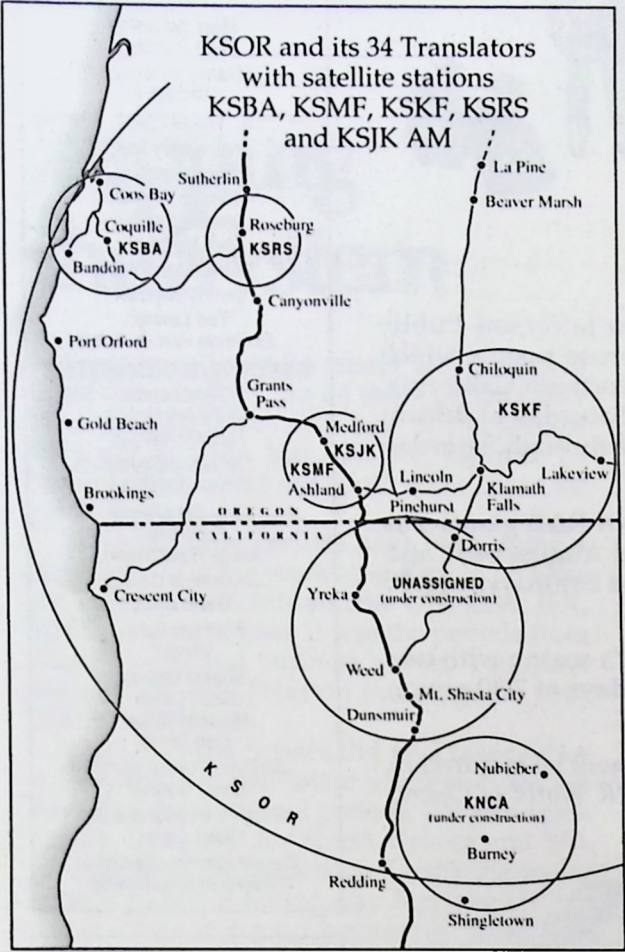
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Jefferson Public Radio
KSMF, Ashland/Medford 89.1 FM
KSKF, Klamath Falls 90.9 FM
KSBA, Coos Bay 88.5 FM
KSRS, Roseburg 91.5 FM
KSJK, Talent 1230 AM
KSOR, Ashland 90.1 FM

with translators in service at:

Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.1
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lake	88.1
Fl. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Redding	90.9
Roseburg	91.9
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

Jefferson Public Radio at a Glance



KSJK 1230 AM		Monday	
5:00		Monitoradio Early	
6:00		BBC Newshour	
7:00		Morning Edition	
11:00		Monitoradio Early	
12:00		Soundprint/Talk of the Town (Monday)	1:00
		Cambridge Forum/ America and the World (Tuesday)	1:30
		Horizons/Crossroads (Wednesday)	2:00
			3:00
			3:30

KSMF 89.1 FM		Monday	
5:00		Morning Edition	
9:00		Ante Meridian	
10:00		First Concert	
12:00		News	
2:00		Bob & Bill (Monday)	
		Bob & Bill (Tuesday)	

KSBA 88.5 FM		Monday	
5:00		Morning Edition	
9:00		Ante Meridian	
10:00		First Concert	
12:00		News	
2:00		Bob & Bill (Monday)	
		Bob & Bill (Tuesday)	

KSKF 90.9 FM		Monday	
5:00		Morning Edition	
9:00		Ante Meridian	
10:00		First Concert	
12:00		News	
2:00		Bob & Bill (Monday)	
		Bob & Bill (Tuesday)	

KSRS 91.5 FM		Monday	
5:00		Morning Edition	
9:00		Ante Meridian	
10:00		First Concert	
12:00		News	
2:00		Bob & Bill (Monday)	
		Bob & Bill (Tuesday)	

KSOR 90.1 FM For dial positions in translator communities see page 19	Monday	Tuesday	Wednesday	
	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	5:00
	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	7:00
	10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00
	12:00 News	12:00 News	12:00 News	12:00
	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill	2:00
	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered	4:00
	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30
	9:00 Sci-Fi Radio	9:00 Joe Frank	9:00 Milky Way Starlight Theatre	7:30
	9:30 Saratoga / Games and Numbers	10:00 Ask Dr. Science	9:30 Villette / Jane Eyre	9:00
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:00
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)	10:02
				12:00

Through Friday		Saturday	Sunday
Jefferson change (Thursday)	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
Key Way Starlight eatre / Living on rth (Friday)	5:00 All Things Considered	11:00 Wha D'Ya Know	10:00 Sound Money
Monitoradio	6:30 Marketplace	1:00 Soundprint	11:00 Sunday Morning
Pacifica News	7:00 MacNeil-Lehrer Newshour	1:30 Talk of the Town	2:00 El Sol Latino
Monitoradio	8:00 BBC Newshour	2:00 BBC Newshour	8:00 All Things Considered
Marketplace	9:00 Pacifica News	3:00 Parents' Journal	9:00 BBC News
It Happens	9:30 All Things Considered	4:00 Car Talk	
	11:00 Sign-off	5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

Through Friday		Saturday	Sunday
Bob & Bill (Wednesday)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
Bob & Bill (Thursday)	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
Bob & Bill (Friday)	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	2:00 United Airlines Presents
Marian McPartland's Piano Jazz (Friday - 3:00)	7:30 Ashland City Band (Thursday)	2:00 Riverwalk	3:00 Thistle and Shamrock
	9:00 State Farm Music Hall (Monday-Thursday)	3:00 Marian McPartland's Piano Jazz	4:00 New Dimensions
	10:00 State Farm Music Hall (Friday)	4:00 Studs Terkel	5:00 All Things Considered
		5:00 All Things Considered	6:00 State Farm Music Hall
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 NPR World of Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 International Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
Ashland City Band	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
Le Show	8:30 Live! From Rotterdam	10:00 The Blues	8:00 Sing Out's Songbag
Ask Dr. Science	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
American Jazz Radio Festival	10:02 Afro Pop		
Post Meridian (Jazz)	11:00 World Beat		

Monday through Friday Daytime

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, Also:

7:37 Star Date

8:37 Ask Dr. Science

9:35 Sisklyou Pass

Storyteller Thomas Doty's prose poems take you on a journey through Oregon and Northern California.

9:57 Calendar of the Arts

10:00 am First Concert

Aug 1 Th MOZART: Flute Concerto

Aug 2 F BEETHOVEN: Piano Concerto No. 1

Aug 5 M GLIERE: Horn Concerto

Aug 6 T HAYDN: Symphony No. 87

Aug 7 W STRAVINSKY: *Petrushka*

Aug 8 Th LISZT: Piano Sonata

Aug 9 F BARTOK: Concerto for Orchestra

Aug 12 M RAVEL: *Gaspard de la Nuit*

Aug 13 T BEETHOVEN: Symphony No. 6

Aug 14 W SCHUBERT: String Quartet No. 14

("Death and the Maiden")

Aug 15 Th DVORAK: Serenade for Strings

Aug 16 F GRIEG: Piano Concerto in A

Aug 19 M MOZART: Symphony No. 39 ("Prague")

Aug 20 T DEBUSSY: Sonata for Flute, Viola and Harp

Aug 21 W BARBER: Violin Concerto

Aug 22 Th MENDELSSOHN: Piano Trio in D Minor

Aug 23 F KODALY: Concerto for Orchestra

Aug 26 M BRAHMS: String Quartet No. 3

Aug 27 T ELGAR: Symphony No. 2

Aug 28 W C.P.E. BACH: Organ Concerto in E-flat

Aug 29 Th BACH: Concerto for Two Violins

Aug 30 F HINDEMITH: Symphony: *Mathis der Maler*

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

FRIDAYS ONLY

3:00 pm Marlan McPartland's Piano Jazz

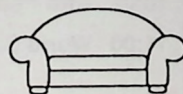
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Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA, KSRS and KSKF Saturdays at 3:00 pm).

Aug 2 Jaki Byard plays "Sweet Georgia Brown" for Marian, and the two join forces on "From This Moment On."

Aug 9 Randy Weston plays his own "Night in M'Bari," and joins Marian in "Berkshire Blues."

Aug 16 Blossom Dearie's career has included stints in Paris with Annie Ross and later work with Woody Herman. Here she plays a duet with Marian of "Surrey with a Fringe On Top," and "Inside a Silent Tear."

Aug 23 Bill Dobbins joins Marian on duets of "Just Friends," and "I Let A Song Go Out Of My Heart."

Aug 30 Mulgrew Miller made a name for himself in the Mercer Ellington band, and with Art Blakey's Jazz Messengers. He joins Marian for a two-piano version of "Would You Like To Take a Walk?"

4:00 pm All Things Considered
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

5:00 pm All Things Considered
Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

6:30 pm Star Date

6:32 pm Siskiyou Music Hall
Louise Rogers is your host.

Aug 1 Th BEETHOVEN: String Quartet, Op. 59, No. 1

Aug 2 F VAUGHAN WILLIAMS: Symphony No. 3

Aug 5 M MOZART: Violin Concerto No. 5 ("Turkish")

Aug 6 T PROKOFIEV: Lt. Kije Suite

Aug 7 W MAHLER: Symphony No. 1

Aug 8 Th FAURE: Requiem

Aug 9 F BORODIN: Polovtsian Dances

Aug 12 M DEBUSSY: Nocturnes

Aug 13 T CASTELNUOVO-TEDESCO: Guitar Concerto No. 1

Aug 14 W BEETHOVEN: Symphony No. 2

Aug 15 Th GRANADOS: Six Pieces on Popular Spanish Songs

Aug 16 F ELGAR: Enigma Variations

Aug 19 M RICHARD STRAUSS: Duet-Concertino

Aug 20 T SCHUMANN: Carnival

Aug 21 W HUMMEL: Trumpet Concerto

Aug 22 Th GRIEG: Holberg Suite

Aug 23 F CANTELOUBE: Songs of the Auvergne, Series 5

Aug 26 M HAYDN: Symphony No. 103 ("Clock")

Aug 27 T ROTA: Concerto for Strings

Aug 28 W BRAHMS: Piano Concerto No. 2

Aug 29 Th BAX: Three Pieces for Small Orchestra

Aug 30 F SIBELIUS: Tapiola

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Monday through Friday Evenings

MONDAYS

9:00 pm **Sisklyou Pass**
With storytell Thomas Doty.

9:02 pm **Sci-Fi Radio**
Radio adaptations of classic stories by the greatest contemporary science fiction writers.

Aug 5 **Imposter** by Philip K. Dick. Earth is at war with aliens who can make robots in the exact image of any human being, complete with memories.

Aug 12 **Field of Vision** by Ursula K. LeGuin. A mysterious room on Mars is entered by three astronauts. One goes blind, another goes deaf, and a third commits suicide. A detective is assigned to find out why.

Aug 19 **Houston, Houston, Do You Read?** part one, by James Tiptree, Jr. A team of astronauts has been swept into the future by an encounter with a black hole.

Aug 26 **Houston, Houston, Do You Read?** part two.

9:30 pm **Games and Numbers**
This new series combines particle physics and the Western. Really.

Aug 5 Collider physicist Duncan Heathcliff is not really a "people person." But he's working on it.

Aug 12 Coach King has quarterbacks throw-

ing from their knees, players pushing big wheels of hay around and Macrew Davis kicking without a ball.

Aug 19 It's game day. Macrew Davis discovers he can do something well and the town goes wild. He practices harder.

Aug 26 While Hiram Rutesch and Coody wander around the desolate landscape looking for the remains of an Indian tribe, Charlie Hughes finds the Indians alive in music.

10:00 pm **Ask Dr. Science**
He knows more than you do.

10:02pm **Post Meridian Jazz**

TUESDAYS

9:00 pm **Joe Frank**

10:00 pm **Ask Dr. Science**
Produced by the Duck's Breath Mystery Theatre.

10:02pm **Post Meridian Jazz**
With John Foster

WEDNESDAYS

9:00 pm **Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.



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- 9:30 pm Jane Eyre**
The BBC production of the Bronte classic.
- Aug 7** In spite of its privations, Jane's eight-year stay at Lowood School is happy. When her school days end, she takes a post as governess at Thornfield Hall.
- Aug 14** A mysterious fire breaks out at Jane's employer's home, and she comes to the rescue.
- Aug 21** Disguised as a gypsy, Mr. Rochester arrives at his home.
- Aug 28** Jane returns to Gateshead Hall upon learning her aunt is ill.

10:00 pm Ask Dr. Science

10:02 pm Post Meridian Jazz

THURSDAYS

7:30 pm The Ashland City Band
Move the radio out to the porch and join us for a summer tradition as Raoul Maddox conducts the band.

10:00 pm Ask Dr. Science

10:02 pm American Jazz Radio Festival
A weekly series of jazz in performance, produced by NPR.

Aug 1 Classical Jazz at Lincoln Center presents an all-star group, including Jackie McLean, Wynton Marsalis, Curtis Fuller, Benny Golson and others in a tribute to Jackie McLean.

Aug 8 Singer/pianist Bobby Short brings his inimitable style of cabaret performance to AJRF.

Aug 15 The Branford Marsalis Quartet and Shanghai Jazz perform at a concert in Brooklyn.

Aug 22 In an outdoor concert recorded in Boston, the John Scofield Quartet performs, along with the duo of Carla Bley and Steve Swallow.

Aug 30 The Mingus Dynasty band performs in Boston.

12:00 pm Post Meridian Jazz
The best in jazz. Call in your requests.

FRIDAYS

8:30 pm Live! From Rotterdam
A series of 26 concerts featuring the two greatest orchestras in the Netherlands (in the world, for that matter): the Rotterdam Philharmonic and the Royal Concertgebouw Orchestra. All concerts in August feature the Rotterdam Philharmonic.

Aug 2 Mariss Jansons conducts the *Leonore Overture III* by Beethoven; the *Concerto for Orchestra* by Bartok; and Paavo Berglund conducts the *Violin Concerto* by Sibelius, with soloist Joshua Bell.

Aug 9 Valeri Gergiev conducts two works by Prokofiev: the *Summer Night Suite*, and the *Violin Concerto No. 1*, with soloist Maxim Vengerov; John Mauceri conducts two suites by Komgold: *The Adventures of Robin Hood*, and *The Sea Hawk*; and Edo de Waart conducts Gershwin's *Rhapsody in Blue*, with pianist Ronald Brautigam.

Aug 16 Frans Bruggen conducts the *Symphony No. 29* by Mozart; the *Symphony No. 101* by Haydn; and the *Symphony No. 8* by Beethoven.

Aug 23 Jac. von Steen conducts the *Capriccio Burlesco* by Walton;

Marion van Staalen conducts the *Symphony for 10 Instruments* by Rudolf Escher; and Valeri Gergiev conducts *The Rite of Spring* by Stravinsky.

Aug 30 James Conlon conducts the *Manfred Overture* by Schumann; Peter Gulke conducts *Kammermusik No. 3* by Hindemith; and Robert Benzi conducts the second Brahms Piano Concerto, with soloist Alfred Brendel.

10:00 pm Ask Dr. Science
A Friday night dose of Duck's Breath Humor.

10:02 pm Afropop Worldwide
Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm World Beat
Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.



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Saturdays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 8:00 am Anto Meridian**
Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:
8:30 Nature Notes with Frank Lang
9:00 Calendar of the Arts
9:30 Sisklyou Pass with Thomas Doty
- 10:00 am Jazz Revisited**
- 10:30 am NPR World of Opera**
Aug 3 King Arthur by Henry Purcell. Stephen Lloyd conducts this Washington Opera production, and the cast includes Sylvia McNair, Kurt Ollmann, Kimm Julian, Elizabeth Comeaux, and Kurt Link.
Aug 10 To be announced.
Aug 17 Daphne by Richard Strauss. Christian Thielemann conducts this Swiss Radio production, with cast members Lucia Popp, Jadwiga Rappe, Hans Tschammer, and Michael Pabst.
Aug 24 Le Trouvere by Verdi. David Lawton conducts this Tulsa Opera performance, and the cast includes Margaret Jane Wray, Craig Sirianni,

Barbara Conrad, and Greer Grimsley.
Aug 31 To be announced.

2:00 pm International Music Series
Performances of orchestral and chamber music by the world's greatest ensembles and soloists.

Aug 3 Avikam Bar-David conducts the State Chamber Orchestra of Zilna, with pianist Csaba Kiraly in Beethoven's Piano Concerto No. 2 in B-flat, Op. 19; Adrian Leaper conducts the Slovak Philharmonic in the Premiere of *Bewitched Movement* by Zeljenka; and Zdenek Kosler conducts the Symphony No. 9 in C, D. 944 ("The Great") by Schubert.

Aug 10 Sandor Vegh conducts the Chamber Orchestra of Europe, with flutist Thierry Fischer in Mozart's Flute Concerto No. 1 in G, K. 313; soprano Julia Varady and pianist Elena Bashkistrova perform songs by Mozart and Strauss; and highlights of the International Guitar Week competition in Paris include guitarists Alvaro Pierri, Alex Garrobe, Stephen Schmidt, and the Aighetta Guitar Quartet performing music by Falla, Barrios, Dompierre, Villa Lobos and Scarlatti.

Aug 17 The Chamber Orchestra of Europe, conducted by Thierry Fischer and Sandor Vegh, performs the

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Ricercare from *A Musical Offering* by J.S. Bach; the Symphony No. 48 in C ("Maria Theresia") by Haydn; Seven Words for Cello, Bayan, and Strings by Gabaidulina; and the Symphony No. 38 in D, K. 504 ("Prague") by Mozart.

- Aug 24** Pianists Andras Schiff and Bruno Canino, violinist Yuuko Shiakawa, cellists Boris Pergamenschikov and Miklos Perenyi, hornist Radovan Vlatkovic, and percussionists Zoltan Racz and Zoltan Vaczi perform music by Schumann and Bartok.
- Aug 31** Violinist Pierre Amayol and pianist Jean Philippe Collard perform the Violin Sonata No. 1 in A, Op. 13 by Faure; and Vladimir Ashkenazy conducts the Berlin Radio Symphony Orchestra, Chorus and soloists in part one of *The Beatitudes* by Franck.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

- Aug 3** An interview with *The New Yorker's* Middle East correspondent Milton Vorst.
- Aug 10** In observance of Hiroshima Day, August 6, a broadcast of Norman Corwin's story, "Overkill and Megalove."
- Aug 17** Studs reads a short story by Isabel Allende, "Tosca."
- Aug 24** Scottish folk singer Ed Miller visits with Studs.
- Aug 31** Playwright David Hwang discusses his play *M. Butterfly*.

5:00 pm All Things Considered

6:00 pm Star Date

6:02 pm Whad'Ya Know?

Not much. You? Michael Feldman hosts this comedy show.

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

9:00 pm Siskiyou Pass

With storyteller Thomas Doty.

9:02 pm Bluesstage

Hosted by singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

- Aug 3** R&B pioneer Rosco Gordon makes a rare appearance at a *BluesStage* party in Washington, D.C., and we hear a salute to the pioneers of R&B and rock 'n' roll.

- Aug 10** Young blues star Joe Louis Walker plays his *ferocious* guitar.

- Aug 17** Some of the Crescent City's greatest pianists: Champion Jack Dupree, Allen Toussaint, and a tribute to the late New Orleans keyboard master, Professor Longhair.

- Aug 24** A repeat performance of Etta James's debut on *BluesStage*.

- Aug 31** An exclusive performance from the Long Beach Blues Festival features Bo Diddley in his *BluesStage* debut.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off

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Sundays

- 6:00 am Weekend Edition**
National Public Radio's weekend news magazine. Includes:
7:37 Star Date
- 9:00 am Monitoradio**
The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.
- 10:00 am Micrologus**
Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.
- 10:30 am St. Paul Sunday Morning**
- Aug 4** The San Francisco based vocal ensemble Chanticleer performs music ranging from renaissance Italy to 20th century Broadway.
 - Aug 11** The Golub-Kaplan-Carr Trio performs music by Schubert, Brahms and Beethoven.
 - Aug 18** The Smithsonian Chamber Players and cellist Anner Bylsma perform a program of string music by Luigi Boccherini.
 - Aug 25** A program of classical music from India features Ravi Shankar, sitar, and Kumar Bose, tabla.
- 12:00 n The Chicago Symphony**
Concerts from the 100th Anniversary season.
- Aug 4** James Levine conducts an all-Richard Strauss program, including *Don Juan*, Op. 20, *Till Eulenspiegel's Merry Pranks*, Op. 28, *Death and*

Transfiguration, Op. 24, and *Don Quixote*, Op. 35.

- Aug 11** Gennady Rozhdestvensky conducts the Suite from *The Legend of the Invisible City of Kitezh* by Rimsky-Korsakov, the Piano Concerto No. 4 in G Minor, Op. 40 by Rachmaninov, with soloist Viktoria Postnikova; and the Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams") by Tchaikovsky.
 - Aug 18** Daniel Barenboim conducts the *Russian and Ludmilla Overture* by Glinka; the Piano Concerto No. 3 in C, Op. 26 by Prokofiev, with soloist Olli Mustonen; and the American Premiere of the *Symphonie pour grande orchestre* by Denisov.
 - Aug 25** Mariss Jansons conducts the Overture to *Oberon* by Weber; the Violin Concerto No. 5 in A, K. 219 ("Turkish") by Mozart, with soloist Pinchas Zukerman; and the Symphony No. 2 in D, Op. 43 by Sibelius.
- 2:00 pm United Airlines Presents**
Programs to be announced.
- 3:00 pm The Thistle and Shamrock**
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**
This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

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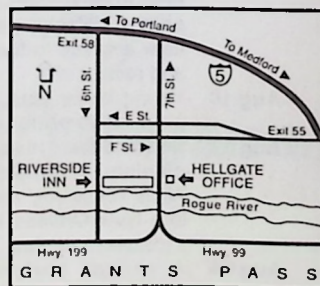
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- Aug 4 From Aloneness and to Wholeness**, with Erika Chopich and Margaret Paul Most self-destructive patterns may have their roots in an internal split between the logical-thinking part of each of us, and the instinctual part that shows intensity and emotion, according to these two psychotherapists.
- Aug 11 Ecology, Economics and Us**, with Robert Gilman Inspired by a recent visits to Sweden, Robert Gilman offers a radical re-thinking of the American social and economic structure.
- Aug 18 Apprenticeship to Life**, with Brugh Joy, M.D. Joy explores the multiple forces and personalities—both creative and destructive—within each of us from before birth, with shape our destinies.
- Aug 25 Life As a Waking Dream**, with Diane Kennedy Pike, and Arleen Lorraine The founders of the Love Project and the Teleos Institute take us on a whirlwind journey through India, Nepal and Tibet, viewing their daily travel experiences as waking dream material.

- 5:00 pm All Things Considered**
National Public Radio's award-winning nightly news magazine.
- 6:00 pm Star Date**
- 6:02 pm The Folk Show**
A wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more. Keri Green is your host.
- 8:00 pm The Songbag**
This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.
- 9:00 pm Possible Musics**
New age music from all over the world. The program also includes:
11:00 Music From The Hearts Of Space
- 2:00 am Sign-Off**

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6:50 Local and regional news.

6:56 Russell Sadler's Oregon Outlook

9:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30,

9:35 *Siskiyou Pass*

Storyteller Thomas Doty's prose poems take you on a journey through Oregon and Northern California.

9:57 Calendar of the Arts

10:00 am First Concert

Aug 1 Th MOZART: Flute Concerto

Aug 2 F BEETHOVEN: Piano Concerto No. 1

Aug 5 M GLIERE: Horn Concerto

Aug 6 T HAYDN: Symphony No. 87

Aug 7 W STRAVINSKY: *Petrushka*

Aug 8 Th LISZT: Piano Sonata

Aug 9 F BARTOK: Concerto for Orchestra

Aug 12 M RAVEL: *Gaspard de la Nuit*

Aug 13 T BEETHOVEN: Symphony No. 6

Aug 14 W SCHUBERT: String Quartet No. 14
("Death and the Maiden")

Aug 15 Th DVORAK: Serenade for Strings

Aug 16 F GRIEG: Piano Concerto in A

Aug 19 M MOZART: Symphony No. 39
("Prague")

Aug 20 T DEBUSSY: Sonata for Flute, Viola and Harp

Aug 21 W BARBER: Violin Concerto

Aug 22 Th MENDELSSOHN: Piano Trio in D Minor

Aug 23 F KODALY: Concerto for Orchestra

Aug 26 M BRAHMS: String Quartet No. 3

Aug 27 T ELGAR: Symphony No. 2

Aug 28 W C.P.E. BACH: Organ Concerto in E-flat

Aug 29 Th BACH: Concerto for Two Violins

Aug 30 F HINDEMITH: Symphony: *Mathis der Maler*

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.

FRIDAYS ONLY

3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the

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subtle nuances of jazz.

- Aug 2** Jakl Byard plays "Sweet Georgia Brown" for Marian, and the two join forces on "From This Moment On."
- Aug 9** Randy Weston plays his own "Night in M'Bari," and joins Marian in "Berkshire Blues."
- Aug 16** Blossom Dearie's career has included stints in Paris with Annie Ross and later work with Woody Herman. Here she plays a duet with Marian of "Surrey with a Fringe On Top," and "Inside a Silent Tear."
- Aug 23** Bill Dobbins joins Marian on duets of "Just Friends," and "I Let A Song Go Out Of My Heart."
- Aug 30** Mulgrew Miller made a name for himself in the Mercer Ellington band, and with Art Blakey's Jazz Messengers. He joins Marian for a two-piano version of "Would You Like To Take A Walk?"

- 4:00 pm All Things Considered**
NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.
- 6:30 pm The Jefferson Daily**
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.
- 7:00 pm Siskiyou Music Hall**
Louise Rogers is your host.
- Aug 1 Th BEETHOVEN:** String Quartet, Op. 59, No. 1
- Aug 2 F VAUGHAN WILLIAMS:** Symphony No. 3
- Aug 5 M MOZART:** Violin Concerto No. 5 ("Turkish")
- Aug 6 T PROKOFIEV:** *Lt. Kije* Suite
- Aug 7 W MAHLER:** Symphony No. 1
- Aug 8 Th FAURE:** Requiem
- Aug 9 F BORODIN:** *Polovtsian Dances*
- Aug 12 M DEBUSSY:** Nocturnes
- Aug 13 T CASTELNUOVO-TEDESCO:** Guitar Concerto No. 1
- Aug 14 W BEETHOVEN:** Symphony No. 2
- Aug 15 Th GRANADOS:** Six Pieces on Popular Spanish Songs
- Aug 16 F ELGAR:** *Enigma* Variations
- Aug 19 M RICHARD STRAUSS:** Duet-Concertino
- Aug 20 T SCHUMANN:** *Carnaval*
- Aug 21 W HUMMEL:** Trumpet Concerto
- Aug 22 Th GRIEG:** *Holberg* Suite
- Aug 23 F CANTELOUBE:** Songs of the Auvergne, Series 5
- Aug 26 M HAYDN:** Symphony No. 103 ("Clock")
- Aug 27 T ROTA:** Concerto for Strings
- Aug 28 W BRAHMS:** Piano Concerto No. 2

Aug 29 Th BAX: Three Pieces for Small Orchestra

Aug 30 F SIBELIUS: *Tapiola*

THURSDAYS ONLY

7:30 pm The Ashland City Band
Move the radio out to the porch and join us for a summer tradition as Raoul Maddox conducts the band.

9:00 pm State Farm Music Hall
(Begins at 10:00 pm on Fridays.)
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Dennis Moore present classical music through the evening.

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Saturdays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 10:00 am Car Talk**
The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.
- 11:00 am Vintage Jazz**
- 2:00 pm Riverwalk: Live from the Landing**
A second season of this acclaimed series devoted to classic jazz, hosted by Jim Cullum and his Jazz Band.
- Aug 3 New Orleans Jazz Master: Sidney Bechet**
- Aug 10 Bix Lives! A Celebration of the Music of Bix Beiderbecke**
- Aug 17 Accentuate the Positive: Songs of Johnny Mercer**
- Aug 24 Texas "Big T": The Music of Jack Teagarden**
- Aug 31 Hollywood Jazz: Music from the Movies**
- 3:00 pm Marlan McPartland's Piano Jazz**
A repeat of Friday's broadcast.
- 4:00 pm The Studs Terkel Almanac**
The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.
- Aug 3** An interview with *The New Yorker's* Middle East correspondent Milton Vorst.
- Aug 10** In observance of Hiroshima Day, August 6, a broadcast of Norman

Corwin's story, "Overkill and Megalove."

Aug 17 Studs reads a short story by Isabel Allende, "Tosca."

Aug 24 Scottish folk singer Ed Miller visits with Studs.

Aug 31 Playwright David Hwang discusses his play *M. Butterfly*.

5:00 pm All Things Considered

6:00 pm State Farm Music Hall

Sponsored by Southern Oregon State Farm Insurance agents, hosts Scott Kuiper and Dennis Moore present classical music through the evening.

Sundays

- 6:00 am Weekend Edition**
NPR's weekend news magazine, hosted by Scott Simon. Includes:
7:37 Star Date
- 9:00 am Jazz Sunday**
- 3:00 pm The Thistle and Shamrock**
Fiona Ritchie's delightful program devoted to Celtic music and culture.
- 4:00 pm New Dimensions**
See KSOR listings, page 28, for individual programs.
- 5:00 pm All Things Considered**
- 6:00 pm State Farm Music Hall**
Sponsored by Southern Oregon State Farm Insurance agents, hosts Peter Van de Graaff and Scott Kuiper present classical music through the evening.



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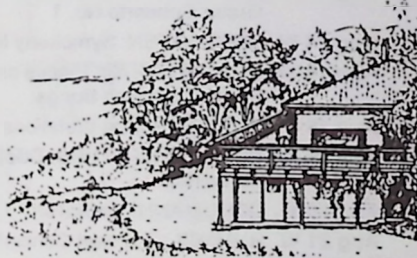
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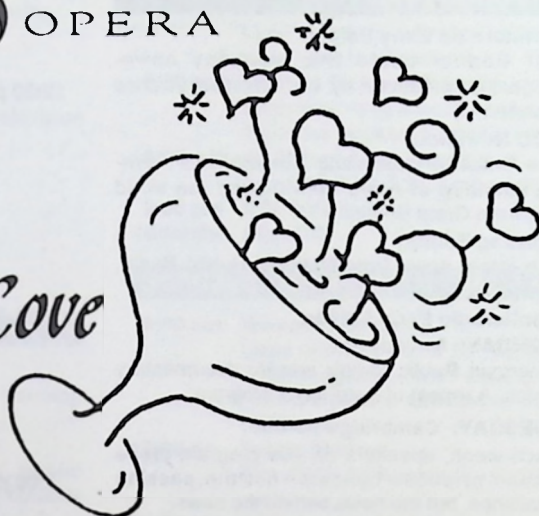
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Monday through Friday

5:00 am Monitoradio Early Edition
Pat Bodnar hosts this weekday news-magazine, produced by the *Christian Science Monitor*.

6:00 am BBC Newshour
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.

7:00 am Morning Edition
The latest news from National Public Radio, hosted by Bob Edwards.

11:00 am Monitorradio Early Edition

12:00 n MONDAY: Soundprint
American Public radio's weekly documentary series. A repeat of Saturday's program.

TUESDAY: Cambridge Forum

Each week, speakers on this program probe issues of public concern—not the passing headlines, but the news behind the news.

WEDNESDAY: Horizons

National Public Radio's documentary series devoted to women and minorities.

THURSDAY: The Jefferson Exchange

Hosts Bob Davy and Claire Collins speak with listeners and studio guests in this live call-in, covering issues of local importance.

FRIDAY: Milky Way Starlight Theatre

Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of

Exploring the Sky, is joined by Traci Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.

12:30 pm MONDAY: The Talk of the Town

Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.

TUESDAY: America and the World

A weekly half-hour series devoted to foreign affairs and hosted by distinguished broadcast journalist Richard G. Hottelet.

WEDNESDAY: Crossroads

NPR's weekly magazine devoted to issues facing women and minorities.

FRIDAY: Living on Earth

National Public Radio's newest magazine program focuses each week on issues of critical environmental concern.

1:00 pm Monitorradio

The afternoon edition of the *Christian Science Monitor's* newsmagazine.

1:30 pm Pacifica News

From Washington, D.C., world and national news, produced by the Pacifica Program Service.

2:00 pm Monitorradio

3:00 pm Marketplace

Jim Angle hosts this daily business magazine from American Public Radio.

3:30 pm As It Happens

The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of



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the border, as well as from around the world.

- 4:30 pm The Jefferson Daily**
Jefferson Public Radio's weekday news magazine, including news from around the region.
- 5:00 pm All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's evening news magazine.
- 6:30 pm Marketplace**
A repeat of the 3:00 pm broadcast.
- 7:00 pm MacNeill-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 pm BBC Newshour**
- 9:00 pm Pacifica News**
- 9:30 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 11:00 pm Sign Off**

Saturdays

- 6:00 am Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 pm Soundprint**
American Public Radio's weekly documentary series.
- 1:30 pm Talk of the Town**
A repeat of Monday's program.
- 2:00 pm BBC Newshour**
The BBC's daily roundup of world news, as well as news from Great Britain.
- 3:00 pm The Parents Journal**
Host Bobbie Connor talks with leading experts

in the field of parenting. Each program covers different topics of vital interest to parents.

- 4:00 pm Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 9:00 pm BBC News**
- Midnight Sign Off**

Sundays

- 6:00 am Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am Sound Money**
Bob Potter's weekly program of investment advice.
- 11:00 am CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm All Things Considered**
The latest news from NPR.
- 9:00 pm BBC News**
- Midnight Sign Off**

KSJK AM 1230 regular programming is subject to pre-emption by live coverage of news conferences, congressional hearings, and other special news broadcasts.

News You Can Trust

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*News from
Around the World*

Making the National Hookup

One of Jefferson Public Radio's special features is about to go nationwide in both print and radio.

Wen Smith's *Speaking of Words* has been picked up by the Christian Science Monitor's *Monitoradio*, where it will appear biweekly for the next two months.

Speaking of Words began appearing last December as a Wednesday afternoon feature of *The Jefferson Daily*, 4:30 on KSOR. The *Daily* is rebroadcast at 6:30 on KSMF, KSKF, KSBA, and KSRS.

Print versions of *Speaking of Words* appear monthly in the Jefferson Public Radio *Guide to the Arts*.

Smith began writing columns on language four years ago under the title *Tip of My Tongue*. Nationwide print exposure is

due for the column when *The Saturday Evening Post* begins printing a series of Smith's pieces in the September issue.

"Whether the *Post* and *Monitoradio* will continue running the series," Smith says, "will depend, no doubt, on what kind of public reaction the editors get."

Smith has long experience as a word-smith. He taught English and journalism (including broadcast news) at Santa Monica College in California for several decades.

Concurrently he worked as a news reporter and editor for the *Palisadian-Post* of Pacific Palisades, California, over a 20-year period. Briefly in 1981 he worked as a newscaster for NPR member station, KCSN, in Northridge, California.



Eighth Anniversary Prize Drawing

Inspired by the music of *The Thistle & Shamrock*? You'll be on your way to becoming a Celtic harper if you're the grand prize winner of *The Thistle & Shamrock* Anniversary Prize Drawing, celebrating eight years of national broadcasts. You may win a handcrafted Celtic harp worth \$2,000 and built by Heartland Strings of Woodville, Wisconsin, makers of Celtic harps and hammered dulcimers. The grand prize winner will also receive a tutorial book and tape prepared by Scottish harper Alison Kinnaird.

Or you may be among 20 winners who each receive a CD of an artist featured in last year's *Thistle & Shamrock* concert tour.

It's easy to enter. Just fill in and mail the entry form below. Only one entry per person will be accepted. Employees of NPR, stations airing *The Thistle & Shamrock* and their families are not eligible. All entries must be received by August 26, 1991. The drawing will be held Friday, August 30.

The Thistle & Shamrock Anniversary Prize Drawing Entry Form

(please print)

Name _____

Address _____

City/State/Zip _____

Telephone (day) _____ (night) _____

Send to: The Thistle & Shamrock Anniversary Drawing, P.O. Box 560646, Charlotte, NC 28256. Only one entry per person will be accepted. All entries must be received by August 26, 1991. Winning names will be drawn on August 30, 1991.

Program Underwriters

Contact Paul Westhelle or Janice England (503) 552-6301



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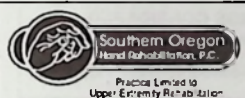
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Arts Events

Guide Arts Events Deadlines:

October Issue: August 15

November Issue: September 15

For more information about arts events, listen
to the Jefferson Public Radio Calendar of the
Arts broadcast weekdays at 10 am and noon.

Calendar of the Arts sponsored by



1 thru 4 Theatre: 1940s Radio Hour.

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sented by Encore Presenters.
Harbor Hall • 325 Second St.
(503)-347-4404 Bandon.

1 thru 10 Exhibit: The River in Art. Juried mixed media show. Reception for the artists 7/18, 5-8pm.

Hallie Brown Ford Gallery
Umpqua Valley Arts Center
(503)-672-2532 Roseburg.

1 thru 10 Exhibit: Bronze Sculptures by Marion Young. Colored photographs by Deborah DeWit depicting landscapes and intimate places.

Hanson Howard Gallery • 82 N. Main St.
(503)-488-2562 Ashland.

1 thru 11 Theater: The Nerd. Uproarious comedy with a surprise ending presented by Gold Beach Summer Theatre.

Curry County Fairgrounds
(503)-247-2721 Gold Beach.

1 thru 16 Seminar: 1991 Summer Shakespeare Seminars. Fridays at 9:30am.

Taming of the Shrew on 7/26, 8/16.

Henry VI on 7/12, 8/2.

Julius Caesar on 7/19, 8/9.

Merchant of Venice on 7/5.

Southern Oregon State College
Central Hall, Rm. 15
(503)-552-6331 Ashland.

1 thru 19 Theatre: Nite Club Confidential. A musical cocktail of pop, jazz and torch songs with a twist of rock & roll at 9pm. Dark Tuesdays.

Oregon Cabaret Theatre • First & Hargadine St.
(503)-488-2902 Ashland.

1 thru 21 Exhibit: Elizabeth "Grandma" Layton Through the Looking Glass drawings.

Rogue Gallery • 40 S. Bartlett
(503)-772-8118 Medford.

1 thru 9/13 Exhibit: Waldo Peirce and the Hemingway Connection. Reception 7/11, 7-9pm.

Schneider Museum of Art
Southern Oregon State College
(503)-552-6245 Ashland.

- 1 thru 10/6 Exhibit: *Adventures in the Past*. Original prehistory artifacts from the Great Basin and Columbia River Basin regions.
High Desert Museum • 59800 S. Highway 97
(503)-382-4754 Bend.
- 1 thru October 1991 Theater: Oregon Shakespeare Festival.
Presentations in the Angus Bowmer Theatre:
thru 10/27 • William Shakespeare's *The Merchant of Venice*
thru 10/26 • Thornton Wilder's *Our Town*
thru 10/27 • Bernard Shaw's *Major Barbara*
thru 10/26 • Jerry Sterner's *Other People's Money*
Presentations at the Black Swan Theatre:
thru 10/26 • Richard Nelson's *Some Americans Abroad*
8/1 - 10/27 • Lee Blessing's *Two Rooms*
Presentations at the Elizabethan Stage:
8/1 - 9/27 • William Shakespeare's *The Taming of the Shrew*
8/1 - 9/28 • William Shakespeare's *Henry VI*
8/1 - 9/29 • William Shakespeare's *Julius Caesar*
For more information and free brochure:
Oregon Shakespeare Festival
P.O. Box 158 Ashland, OR 97520
(503)-482-4331 Ashland.
- 1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroading in the Rogue Valley*, HANNAH: *Pioneer Pottery on the Rogue*, and Jacksonville: *Boom Town to Home Town*.
Museum hours: Tues.-Sun. 10am-5pm.
The Jacksonville Museum of Southern Oregon History • 206 N. Fifth Street
(503)-773-6536 Jacksonville.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications*.
Coos County Historical Museum
1-800-824-8486 North Bend.
- 1 thru 1991 Exhibit: *Centennial Sampler Part 3: Making a House a Home*.
Coos County Historical Museum
1-800-824-8486 North Bend.
- 2 thru 3 Theatre: *South Pacific*. Musical presented by Centerstage at 8pm.
Jacoby Auditorium
Umpqua Community College
(503)-440-4600 Roseburg.
- 2 & 4 Concert: Britt Orchestra with James DePreist, conductor. Featuring James Chubert, piano at 8pm.
Britt Festival Grounds
(503)-773-6077 Jacksonville.
- 2 thru 10 Theatre: *Little Ole Opry*.
Presentations at 8pm.
Little Theatre on the Bay
(503)-269-9061 North Bend.
- 2 thru 23 Exhibit: Sculptures of birds in steel, stone & bronze by Mary Taylor. Landscape paintings by Robert Moylan.
Wiseman Gallery • Rogue Community College
(503)-479-5541 Grants Pass.
- 2 thru 31 Exhibit: Woodblock & Metal-Plate Print-making by Anders Aldrin, Lilly Rosa and Gary Hansmann.
Coos Art Museum • 235 Anderson Ave
(503)-267-3901 Coos Bay.
- 3 & 5 Concert: Britt Orchestra with James DePreist, conductor. Featuring Marjorie Kransberg-Talvi,

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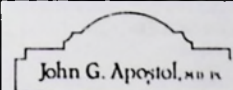
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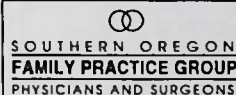
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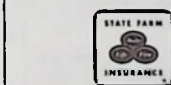
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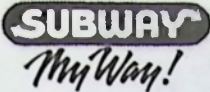

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violin at 8pm.

Britt Festival Grounds
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Jacksonville.

- 4 **Concert: *Serendipity Sunday*.** Surprise musical treats performed by members of the Britt Orchestra at 10am. Narration by James DePreist. Britt Festival Grounds.
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Jacksonville.

- 5 **thru 21 Art Exploration:** Classes for children grades 1 thru 6. Taught by Tonia Blum. Ashland Community Center • 59 Winburn Way
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Ashland.

- 9 **&11 Concert: Britt Orchestra** with Joann Falletta, conductor. Featuring Laurence Jeanningros, piano at 8pm.

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Jacksonville.

- 10 **thru 11 Festival: 10th Annual Wild Blackberry Festival.**

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Cave Junction.

- 10 **&12 Concert: Britt Orchestra** with Gerhardt Zimmermann, conductor. Featuring Christopher Parkening, guitar at 8pm.

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- 10 **thru 31 Exhibit: Sculpture** by Richard Fox and Painting by Guy Pederson.

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- 11 **Concert: *Serendipity Sunday*.** Musical surprises presented by members of the Britt Orchestra at 10am. Narration by James DePreist.

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- 13 **thru 17 Fair: Josephine County Fair.**

Josephine County Fairgrounds

(503)-476-3215

Grants Pass.

- 14 **thru 18 Fair: Coos County Fair.**

Coos County Fairgrounds

(503)-269-0215

Myrtle Point.

- 15 **thru 30 Theatre: *Pecos Bill and Blue Foot Sue*.**

Children's melodrama at 8pm.

Gold Beach Summer Theatre

(503)-247-2721

Gold Beach.

- 16 **& 18 Concert: Britt Orchestra** with James DePreist, conductor. Featuring Garrick Ohlsson, piano at 8pm.

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- 16 **thru 18 Pageant: *Song of the Seven Winds***

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- 17 **Concert: Britt Orchestra** with James DePreist, conductor. Featuring the Berkshire Chorus singing Carmina Burana at 8pm.

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- 17 **thru 18 Flower Show: Centennial Celebration Flower Show.**

The Barn in City Park

(503)-347-2515

Bandon.

- 18 **Concert: *Serendipity Sunday*.** Musical Surprises performed by members of the Britt Orchestra at 10am. Narration by James DePreist.

Britt Festival Grounds

(503)-773-6077


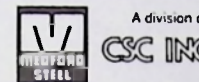

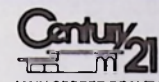



Jacksonville.

- 19 Concert: Oregon Shakespeare Festival 1991 Aids Benefit Show at 8: 30pm.**
Elizabethan Theatre
(503)-482-4331 **Ashland.**
- 19 Concert: Britt Orchestra with James DePreist, conductor. All Mozart program at 8pm.**
Britt Festival Grounds
(503)-773-6077 **Jacksonville.**
- 20 Art Gallery Tour: Visit galleries and studios.**
(503)-672-1577 **Roseburg.**
- 22 thru 9/21 Theatre: *Belles*. Comedy by Mark Gunn at 8pm.**
Curry County Fairgrounds
(503)-247-2721 **Gold Beach.**
- 23 Concert: Red Clay Ramblers, a versatile string band at 7pm.**
Britt Festival Grounds
(503)-773-6077 **Jacksonville.**
- 23 Concert: Los Temerarios from Zacatecas, Mexico will play music and dance in the Compton Arena at 9pm.**
Jackson County Fairgrounds
(503)-772-5183 **Medford.**
- 23 thru 25 Workshop: Third Annual Writers Workshop. Oregon Institute of Marine Biology**
(503)-267-7236 **Coos Bay.**
- 24 Festival: 9th Annual Blackberry Arts Festival. Downtown Mall**
(503)-269-0215 **Coos Bay.**
- 24 Concert: Emmylou Harris and the Nashville Ramblers at 7: 30pm.**
Britt Festival Grounds
(503)-773-6077 **Jacksonville.**
- 25 Concert: Randy Newman and Al Stewart at 7: 30pm**
Britt Festival Grounds
(503)-773-6077 **Jacksonville.**
- 28 Book Review: Book and Breakfast at 6: 30am.**
Douglas County Justice Hall Cafeteria
(503)-440-4308 **Roseburg.**
- 28 thru 9/14 Theatre: *Miracle at Graceland*. A new musical by Dorothy Velasco, Malcolm Lowe and James Giancarlo. Nightly except Tuesdays at 9pm.**
Oregon Cabaret Theatre • First & Hargadine Sts.
(503)-488-2902 **Ashland.**



Tom Grant

- 30 Concert: Tom Grant Jazz Band with Fattburger at 7: 30pm.**
Britt Festival Grounds
(503)-773-6077 **Jacksonville.**
- 31 Concert: Fats Domino with his 12-piece band. Henry Butler sizzling piano and vocals at 7: 30pm.**
Britt Festival Grounds
(503)-773-6077 **Jacksonville.**
- 31 Exhibit: Blown Glass by Chris Hawthorne and James Nowak. Reception 6-9pm. Cook Fine Art Gallery • 705 Oregon St.**
(503)-332-0045 **Port Orford.**

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Peter Sage SHEARSON LEHMAN BROTHERS	KSJK - MARKETPLACE Peter Sage, Financial Consultant 300 West Main Street Medford, Oregon 97501 - 779-5010 452-7960 (Oregon) / 547-1714 (out of state)
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